



OEUVRÉS

POUR

HARPE

PAR

ERKEL

Harpiste de Madame la Comtesse Jeanette Esterházy.

| | |
|--|-------------|
| Oeuv. 33. Deux Chansons sans paroles..... | Pr. M. 1,20 |
| „ 34. Marche militaire..... | „ „ 1,20 |
| „ 35. Fantaisie concertante sur des motifs de l'opera: | |
| "Hunyadi László" par Erkel. | „ „ 2,30 |
| 37. La chanson de Fortunio, Opéra de | |
| „ J. Offenbach. Transcription | „ „ 1,80 |

Propriété des Editeurs.

Tous droits de reproduction d'exécution, d'arrangements et de représentation réservés.
Alle Vervielfältigungs-Arrangements-und Aufführungsrechte vorbehalten.

Leipzig, Aug. Cranz.

Bruxelles, A. Cranz. London, Cranz & Co.

"A Monsieur Ladislav Zuerichina."

Fantaisie concertante

sur des motifs de l'opera: „Hunyadi László“ par Erkel

composée pour la Harpe

par

J. Dubez.

Oeuvre 35.

Allegro moderato.

Harpe.

The musical score is written for Harp and consists of four systems of music. The first system begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The second system continues with piano (p) and forte (f) dynamics. The third system features a piano (p) dynamic, followed by a forte (ff) dynamic, and then a section marked 'veloce' (fast). The fourth system ends with a ritardando (rit.) and a piano (p) dynamic, followed by a section marked 'a tempo'.

First system of musical notation. The treble clef staff features a melodic line with a descending glissando marked with an '8' and a dotted line. The bass clef staff provides harmonic support with chords. A piano dynamic marking 'p' is present.

Second system of musical notation. The treble clef staff continues the descending glissando. The bass clef staff has a melodic line with notes labeled 'sol' and 'ut'.

Third system of musical notation. The treble clef staff features a wide glissando marked with an '8' and the word 'glissando'. The bass clef staff has a melodic line with notes labeled 'fa', 'mi', 'ut', 'la', 'fa', and 'sol'.

Fourth system of musical notation. The treble clef staff features a melodic line with a crescendo marked 'cresc.' and a forte dynamic marking 'f'. The bass clef staff has a melodic line with notes labeled 'ut', 'la', 'fa', and 'sol'.

Fifth system of musical notation. The treble clef staff features a melodic line with a rapid passage marked 'rapide' and an '8' with a dotted line. The bass clef staff has a melodic line with notes labeled 'ut', 'la', 'fa', and 'sol'.

Allegro non tanto.

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked "Allegro non tanto.".

The first system begins with a dynamic marking of *mf* (mezzo-forte). The music features a series of chords in the right hand and a more active bass line in the left hand.

The second system continues the chordal texture in the right hand, while the left hand introduces a more rhythmic pattern with eighth notes.

The third system features a prominent arpeggiated figure in the left hand, marked *brillante* (brilliant). The right hand continues with chords.

The fourth system includes the instruction *marcate il canto* (mark the song), which appears to be a vocal line or a melodic line in the right hand. The left hand provides a steady accompaniment.

The fifth system concludes the piece with a final chord in the right hand and a melodic line in the left hand, marked *f* (forte). The system is marked with a repeat sign and a first ending bracket.



First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. A dotted line with the number '8' above it indicates an octave transposition for the first measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.



Second system of musical notation. The treble staff continues the rapid melodic line. A dynamic marking of *f* (forte) is placed below the first measure. A dotted line with the number '8' above it indicates an octave transposition for the first measure. The bass staff continues with a simple harmonic accompaniment.



Third system of musical notation. The treble staff continues the rapid melodic line. A dotted line with the number '8' above it indicates an octave transposition for the first measure. The bass staff continues with a simple harmonic accompaniment.



Fourth system of musical notation. The treble staff continues the rapid melodic line. A dotted line with the number '8' above it indicates an octave transposition for the first measure. The bass staff continues with a simple harmonic accompaniment.



Fifth system of musical notation. The treble staff begins with a rapid melodic line, followed by a section of chords marked *poco meno* and *con espressione*. A dynamic marking of *m.f.* (mezzo-forte) is placed above the first measure of the *poco meno* section. The bass staff provides a simple harmonic accompaniment.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features complex chordal textures in the right hand and a more melodic line in the left hand. There are several slurs and accents.
- System 2:** Includes a section marked *cresc.* (crescendo) and *ff* (fortissimo). The right hand has a series of descending eighth notes, while the left hand has a more active bass line.
- System 3:** Labeled *Cadence ad lib.* (cadence ad libitum). It features a *ff* (fortissimo) section with a rapid ascending scale in the right hand, followed by a *p* (piano) section with a sustained chord in the right hand and a moving bass line.
- System 4:** Continues the *ff* (fortissimo) section with a rapid ascending scale in the right hand and a sustained chord in the left hand. The system ends with a *fff* (fortississimo) marking.
- System 5:** Features a rapid ascending scale in the right hand and a sustained chord in the left hand. The system ends with a *f* (forte) marking and a final chord.

Andante sostenuto.

p rubato

meno

veloce

f

cresc.

pp

f

veloce

A musical score for a piano piece, marked 'un poco animato'. The score is written for two staves, treble and bass clef, in a key with three flats (B-flat major or D-flat minor). The tempo marking 'un poco animato' is written above the first staff. The first staff begins with a treble clef and a key signature of three flats. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff begins with a bass clef and a key signature of three flats. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The tempo marking 'un poco animato' is written above the first staff. The first staff begins with a treble clef and a key signature of three flats. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff begins with a bass clef and a key signature of three flats. The music features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

The image shows a musical score for the piece 'L'Espresso' by Franz Liszt, arranged for piano and violin. The score is written on two staves. The piano part is in the lower staff, and the violin part is in the upper staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano part begins with a glissando, indicated by the word 'glissando' and a series of slurs. The violin part has a melodic line with many slurs. The tempo marking 'piu mosso' is written in the middle of the score. The score is a page from a music book, with the page number 10 visible in the bottom right corner.

a tempo

The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The first system is marked **a tempo** and **f**. It features a long melodic line in the treble clef, a dense block of notes in the bass clef, and a final measure with a forte dynamic. The subsequent four systems follow a similar pattern, each with a melodic line, a block of notes, and a final measure with a forte dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

poco meno

This musical score page, numbered 10, contains six systems of music for piano. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with the tempo marking *poco meno*. The first two systems feature a treble staff with rapid sixteenth-note runs and a bass staff with chords and single notes. Dynamics include *ff* (fortissimo) and *f* (forte). The third system continues the sixteenth-note patterns in the treble and features a *f* dynamic in the bass. The fourth system shows a change in the treble staff to eighth-note patterns and includes a *ff* dynamic in the bass. The fifth system features a treble staff with eighth-note patterns and a *prestissimo* marking in the bass. The sixth system concludes with a treble staff of eighth-note patterns and a bass staff with chords. Various articulations such as accents and slurs are used throughout the piece.

m.g. *pp* *rit.*

L'istesso tempo. *ff* *ben marcato il canto*

8 8 8 8

The image displays a page of musical notation, numbered 12 in the top left corner. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system shows a similar structure with a more complex melodic line. The third system includes a treble staff with a melodic line and a bass staff with a supporting line. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system includes a treble staff with a melodic line and a bass staff with a supporting line. The notation is written in a clear, professional style, typical of a musical score.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs, indicating complex rhythmic patterns. The first system has a dotted line with the number '8' above it, suggesting an eighth-note pattern. The second system also features a dotted line with the number '8'. The third system shows a series of slurs over the notes. The fourth system has a dotted line with the number '8' above it. The fifth system has a dotted line with the number '8' above it. The page is numbered '13' in the top right corner.

8

Presto.

f

glissando

(ut, z)

si z *re z*

First system of musical notation. The upper staff (treble clef) features a melodic line with a dotted line and the number 8 above it, followed by a measure marked (ut z). The lower staff (bass clef) contains a descending melodic line.

Second system of musical notation. The upper staff (treble clef) has a melodic line with a dotted line and the number 8 above it. The lower staff (bass clef) has a descending melodic line.

Third system of musical notation. The upper staff (treble clef) has a melodic line with a dotted line and the number 8 above it. The lower staff (bass clef) has a descending melodic line.

Fourth system of musical notation. The upper staff (treble clef) has a melodic line with a dotted line and the number 8 above it. The lower staff (bass clef) has a descending melodic line. The system includes the following text labels: (ut z), fa \flat , ré \flat , and si \flat .

Fifth system of musical notation. The upper staff (treble clef) has a melodic line with a dotted line and the number 8 above it. The lower staff (bass clef) has a descending melodic line. The system includes the text label: Adagio.

Piano à 2 mains.

- No. 35. **Album de Concert. Vol. I.**
No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackh*, Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.
121. — Vol. II.
No. 1. *Leschetizky*, Les deux Alouettes. No. 2. *Godard*, Deuxième Nocturne. No. 3. *Liszt*, Transcription de la Sérénade de Shakespeare par Fr. Schubert. No. 4. *Fischhof*, Menuet. No. 5. *Joseffy*, Polkanoble. No. 6. *Rubinstein*, Barcarolle. No. 7. *Brandts Buys*, Auf der Wandschaft. No. 8. *Haberbier*, Les Cloches enchantées. No. 9. *Carlier*, Enjouement.
36. **Album de Salon. Vol. I.**
No. 1. *Lange*, op. 32. Echos du Cœur. No. 2. *Dreyschock*, Un doux entretien. No. 3. *Jungmann*, Patrie chérie. No. 4. *Hackh*, Barcarolle espagnole. No. 5. *Wachs*, Passons au salon, Valse. No. 6. *Lebierre*, Belle de nuit. No. 7. *Kölling*, Zitherklänge. No. 8. *Carlier*, Pastorale.
120. — Vol. II.
No. 1. *Bachmann*, Succès. Valse. No. 2. *Hackh*, Le Chant de la Fileuse. No. 3. *Kölling*, Les quatre Lanciers. No. 4. *Doppler*, Je pense à toi. No. 5. *Gobbaerts*, Saltarelle. No. 6. *Alberti*, Sons du Cœur. No. 7. *Kafka*, Souvenir de Steinbach. No. 8. *Wachs*, Coquetterie.
75. **Album de Danse. 15 Danses choisies.**
145. **Beethoven, L. van**, 5 Concertos.
132/133. — Sonaten Bd. I, II.
26. **Bendel, Fr.**, op. 14. *Mozart* Andante, Menuet, Adagio.
33. — op. 37. Feuillet d'Album.
No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
62/65. **Berens, H.**, op. 61. Nouvelle Ecole de la Vélocité. Cah. I, II, III, IV.
111. **Chopin, Fr.**, Mazurkas.
112. — Nocturnes.
110. — Polonaises.
109. — Valses.
44. **Clementi, M.**, Sonatines.
40a. **Czeruy, C.**, op. 299. Ecole de la Vélocité cplt.
40/43. — op. 299. Nouvelle Ecole de la Vélocité. Cah. I, II, III, IV.
76. — op. 337. 40 Exercices journaliers.
77/78. — op. 365. Ecole de la Virtuosité. Liv. I, II.
14. **Eilenberg, R.**, Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. No. 3. Sous les palmiers, Valse. No. 4. Mon compliment. No. 5. En traîneau. No. 6. Sérénade mauresque.
141. — Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. Idylle. No. 2. Gavotte Joséphine. No. 3. Un doux rêve. Valse. No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. Marche.
13. **Gillet, E.**, Album de six morceaux choisis. No. 1. Au village. No. 2. Bonheur perdu, Valse. No. 3. Evocation. No. 4. Le rouet de grand'maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
- 45/46. **Gurlitt, C.**, op. 50. Le Début, 24 Etudes mélodiques pour les commençants. Cah. I, II.
70/71. — op. 51. Le Progrès. 20 Etudes mélodiques. Cah. I, II.
52/53. — op. 54. Six Sonatines. Cah. I, II.
48/49. — op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. Cah. I, II.
50/51. — op. 83. La petite Vélocité. Cah. I, II.
54/55. — op. 83. Velocity Studies for beginners, english fingering. Bk. I, II.
- 28/30. **Kirchner, Th.**, op. 105. 36 Etudes rythmiques et mélodiques. Cah. I, II, III.
37/38. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. Cah. I, II.
- 66/67. **Köhler, L.**, op. 242. La petite Vélocité. Cah. I, II.
68/69. — op. 85. Etudes des Passages. Cah. I, II.
31. **Kuhlan, Fr.**, Sonatines, Liv. I (op. 20. 55. 59).
32. — Sonatines, Liv. 2 (op. 60. 88).
147. **Marlier, A.**, Suite pittoresque.
116. **Mendelssohn-Bartholdy, F.**, Chansons sans Paroles.
83. **Mozart, W. A.**, 18 Sonates.

Piano à 2 mains.

- No. 34. **Olsen, Ole.**, Petite Suite. No. 1. Fanitula. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse - Caprice norvégienne. No. 5. Papillons.
39. **Pabst, Louis**, Miniaturbilder, op. 15. 20.
117. **Reinecke, C.**, Op. 88. Mädchenlieder.
89. **Schmitt, Al.**, Exercices préparatoires.
90/91. — Etudes op. 16. Liv. I, II.
57. **Schröder, C.**, op. 62. 12 Etudes journalières pour donner de la force au 4^{ème} et au 5^{ème} doigt.
58. — op. 66. 14 Etudes pour le mouvement latéral des doigts.
142. **Schubert, F.**, op. 90. 94. 142. Impromptus et Moments musicaux.
143. **Schumann, Rob.**, op. 68. 15. Album pour la jeunesse et Scènes enfantines.
87. **Strauss-Album.**
No. 1. op. 388. Roses du Midi, Valse. No. 2. op. 448. Polka des Diplomates. No. 3. op. 427. Les Nymphes du Danube, Valse. No. 4. op. 401. Guerre joyeuse, Polka Maz. No. 5. op. 200. Voile et Couronne, Valse. No. 6. op. 415. Annina, Maz. No. 7. op. 245. Lyra, Polka. No. 8. op. 416. Une nuit à Venise, Quadrille. No. 9. op. 432. En avant, Galop.
135. **Strauss, Joh.**, Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Bindekuh.)
119. **Strauss, Josef**, Tanz-Album. (Mein Lebenslauf ist Lieb' und Lust. Frauenherz. Dorfschwalben aus Oesterreich etc.)
140. **Wachs-Album.** No. 1. Pavane. No. 2. Coquetterie, Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle, Bouffonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves.
12. **Waldteufel, E.**, Album de six Danses choisies. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nuée d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Maz. No. 6. Un doux poème.
86. **Ziehrer, C. M.**, Album. op. 439. Werner Marche. op. 444. Les Montagnardes, Valse. op. 465. Cher Bismarck ne balance pas. op. 450. L'amour par téléphone. op. 438. La Vie mondaine. op. 462. Mer luisante. op. 437. Avec tendresse, Maz. op. 442. Un baiser à l'univers. op. 433. La Nerveuse, Polka. op. 451. Suivez-moi, Galop.
- ### Piano à 4 mains.
25. **Diabelli, A.**, op. 149. Vingt-huit Etudes mélodiques sur cinq notes.
136. **Strauss, Joh.**, Ouverturen. Inhalt s. 2/ms.
- ### Piano et Violon.
1. **Album moderne. Vol. I.**
No. 1. *Barbier*, Berceuse. No. 2. *Eilenberg, R.*, Carmen Sylva. No. 3. *Newell*, Réverie. No. 4. *Laub*, Canzonetta. No. 5. *Hauser*, Valse. No. 6. *Gillet*, Au Village. No. 7. *Eberhardt*, Deutsch. No. 8. *Waldteufel*, Invitation à la Gavotte. No. 9. *Egerer*, Réverie. No. 10. *Hauser*, A la Hongroise.
2. **Album moderne. Vol. II.**
No. 1. *Hauser*, Romance. No. 2. *Eilenberg*, J'y pense. No. 3. *Egerer*, Polacca. No. 4. *Gaal*, Sérénade. No. 5. *Laub*, Lied ohne Worte. No. 6. *Gillet*, Evocation. No. 7. *Eberhardt*, Nordisch. No. 8. *Gillet*, Le rouet de grand'maman. No. 9. *Newell*, Les ailes. No. 10. *Roth*, Elégie.
56. **Dont, J.**, op. 41. Concert revidirt von Nowotny.
10. **Gurlitt, C.**, op. 61. Trois Sonatines. No. 1. Fa (Fdur). No. 2. Do (Cdur). No. 3. Ré (Ddur).
6. **Jansa, L.**, op. 54. Concertino pour Violon avec accomp. de Piano.
11. **Kayser, H. E.**, op. 35. Quatre Sonatines très faciles.
96. **Lipinski, C.**, Concert milit. (*Hellmesberger*).
8. **Locatelli di Bergamo**, Sonate en fa mineur (Fmoll), harmonisée par Zellner.
114. **Mendelssohn-Bartholdy, F.**, op. 64. Concert. (*Hellmesberger*).
156. **Muldermans, Ch.**, 1^{er} Concertino.
157. — 2^{ème} Concertino.
23. **Newell, J. E.**, Le petit Violoniste, six esquisses faciles.
24. — 6 morceaux récréatifs (faciles).

Piano et Violon.

- No. 101. **Spohr, L.**, Concert No. 2. (*Hellmesberger*).
102. — " " 6. "
103. — " " 7. "
104. — " " 8. "
105. — " " 9. "
106. — " " 11. "
107. — " " 12. "
7. **Tartini, G.**, Sonate en sol mineur (Gmoll) harmonisée par Zellner.
9. **Vivaldi, Antonio**, Sonate en Ré mineur (Dmoll) harmonisée par Zellner.
- ### Piano et deux Violons.
47. **Mozart, W. A.**, Concertone arrangé et revu par F. David.
22. **Newell, J. E.**, Six récréations faciles.
- ### Piano et Chant.
- 15/17. **Gurlitt, C.**, op. 56. 48 Etudes mélodiques pour le médium de la voix. Cah. I, II, III.
59. **Marchesi, M. de Castrone**, op. 21. L'art du Chant. Méthode pratique en trois parties. Vol. I.
60. — do. Vol. II.
115. — do. Vol. III.
61. — op. 21. Méthode complète.
146. **Renner, M.**, op. 2. 3 Duette für Sopran und Alt mit Begleitung des Pianoforte.
134. — op. 3. Sechs Lieder für 1 Singstimme mit Begleitung d. Pianoforte, hohe Ausgabe.
134b. — — tiefe Ausgabe.
- ### Violon seul.
85. **Fiorillo, F.**, 36 Etudes ou Caprices, revus et soigneusement doigtés par *J. Hellmesberger*.
Hellmesberger, J., Cours moderne de Violon. op. 219. Exercices en forme de gammes, Cah. I. Exercices très faciles.
122. " II. Exercices faciles avec armature.
123. " III. Exercices dans toutes les positions.
124. — op. 217. Etudes préparatoires modernes dans les 1^{ère}, 2^{ème} et 3^{ème} Positions.
126/128. — op. 220. Etudes de Perfection. Cah. I, II, III.
129/131. — op. 184. Etudes pour deux Violons à l'égard des rythmes, armatures, positions différents coups d'archets, doubles cordes et accords à trois voix. Cah. I, II, III.
3/5. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. Cah. I, II, III.
27. — op. 62. Gammes.
88. **Krentzer, R.**, 40 Etudes revues et soigneusement doigtées par *J. Hellmesberger*.
- ### Deux Violons.
108. **Gebauer**, 12 Duos pour deux Violons. (*Hellmesberger*).
97. **Pleyel, J. B.**, op. 8. 6 petits Duos. (*Hellmesberger*).
98. — op. 23. 6 Duos. (*Hellmesberger*).
99. — op. 48. 6 petits Duos. "
- ### Viola seul.
72. **Schradieck, H.**, Ecole de la Technique. Cah. I. Exercices pour s'affermir dans les différentes positions.
73. Cah. II. Exercices de doubles cordes.
74. Cah. III. Exercices pour les différents coups d'archet.
- ### Violoncelle.
- 79/80. **Nölck, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.
152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. Cah. I, II.
154. — op. 21. 10 Etudes sans l'emploi du pouce. 2^{ème} Suite.
155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{ère} Position.
81. — 10 Etudes sans l'emploi du pouce. 1^{ère} Suite.
- ### Mandoline seule.
139. **Graziani-Walter, Ch.**, Méthode de Mandoline, cplt.
137/138. — Vol. I, II.
- ### Flûte seule.
- 18/19. **Popp, G.**, op. 413. Etudes journalières. Cah. I, II.
20/21. — op. 411. Etudes de la vélocité. Cah. I, II.
- ### Orgue et Harmonium.
113. **Schwencke, J. F.**, 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.
84. **Wachs, P.**, L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.